



CONFUZED

A New Dimension in Family Fun

numero ###



fidelity jones

big drill car

sick of it all

the wongs

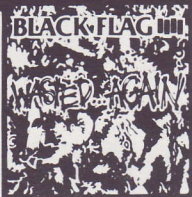
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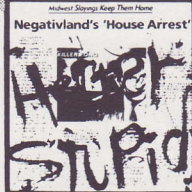
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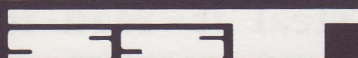
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"SEX IS A FOUR LETTER WORD"

HEAD HONCHO-Joel Robinson
CONTRIBUTORS-Stephen Perry, Nav and Paul Abrash.

PHOTOS-Joel Robinson and all others credited

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It has been a long time since I've released an issue of Confused. The everyday problems of life are the things that hold me back from releasing issues on time, whatever that means. Confused is my mental and creative outlet and I hope you enjoy whay my fucked up mind has placed before you. I try to no longer ask a band what influences them because it is life's ups and downs that influences a person's thoughts, which in turn results in a person's action. This is what Confused is for me.

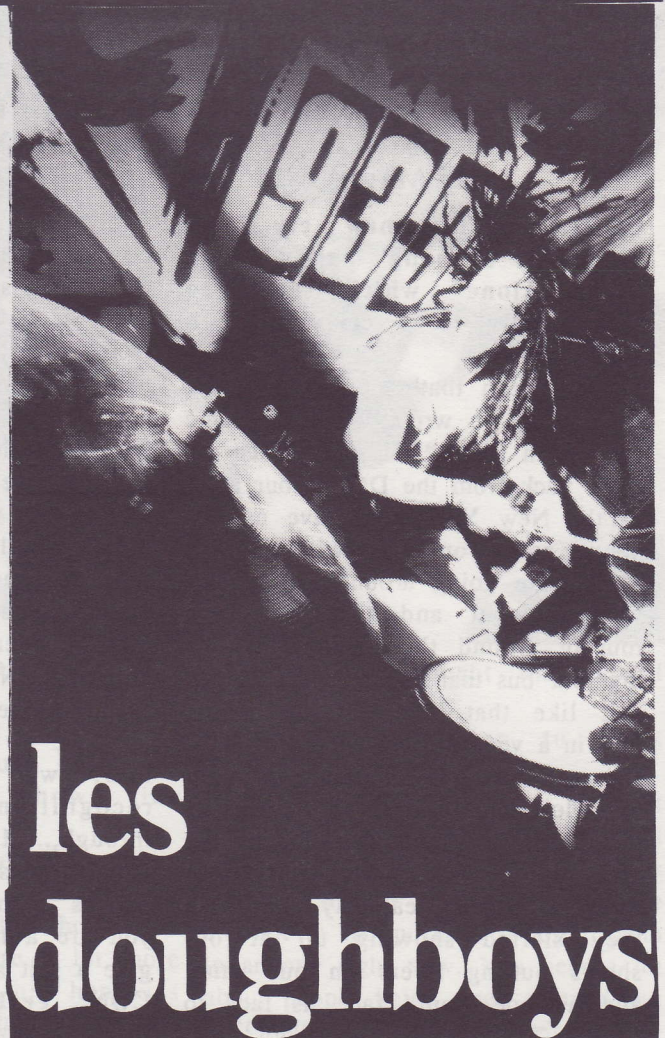
THIS HAS BEEN A LATENIGHT PSYCHE PRODUCTION

Thanks and Praises to: Stephen Perry (a whole bunch of thanks), Nav, Paul Abrash, Al Quint, Troy, Fidelity Jones, Epileptic Brain Surgeons, The Wongs, Gubby, Second Wave, 4D ouncers, all the hometown boys, Ron Coleman, In-Effect (Perry), Carol, Dave Ballantyne (where ever the hell you are), my dad, David Letterman, Manny, Elke, all the cool zines out there, Louanne V., all my friends, to you the reader, and I'm sure that I'm missing someone out there.

malhavoc



photos by: Joel



a new dimension in family fun



SICK OF IT ALL

Peter and Lou Keller are two of the hardest rocking brothers around. They are Sick of it All- one of New York's hardest bands. We spoke to Lou in early May.

photos by: Joel

CON: On the new e.p. you recorded a song called "We Stand Alone" which seems to be a reply to a certain group of people....

LOU: Yeah that's one of the new songs that we wrote when we came back from the D*R*I tour. When we came back from the D*R*I tour a lot of the New York kids gave us shit about going on tour with D*R*I. They were going around saying that we sold out and that we were touring around the country in this big tour bus that had TVs, VCRs and shit like that. We did the whole tour in a van, and we averaged \$75 a show. Seventy-Five dollars a night is a lot less than if we toured by ourselves. We ignored a lot of the sell out cracks.... you know we threw it off as jealousy,...but then they started showing up at our shows putting flyers on our van... and no one would face us face to face!!! They would say "why don't

you break up already...you are nothing but a bunch of sell outs....you suck!!" The thing is is that we haven't changed our music from day one, it's still the same hardcore music that we've been playing all along. So we got really fed up with all of it, it built up, and so we finally had a debate about the whole situation on the radio. Finally we met them face to face. We just totally destroyed them in the debate. The song just came about because of that whole situation. Not only that, but "We Stand Alone" is also written about how we do things, like that D*R*I tour, we were trying to get recognition for our music through,.....I guess our peers, the music industry, the music media... but as soon as they find out that you are a hardcore band they don't give a shit about you.

CON: Yeah that does go on a lot. Metal is much more

commercially accessible, but there are a lot of hardcore bands out there that can blow most of the metal scene away, but hardcore music is still looked upon as the lowest of lows by the media....

LOU: Yeah that seems to be the way it is and I don't know why. We just got offered to do this tour this summer, and I think that we are going to do it. They wanted bands from the "underground" scene. They got this Grindcore thing from England, they got Sacred Reich, Sepultura, but no one would let us headline. All these other bands had big egos, and we said hey we don't care we will go on first. It's so ridiculous because half the places that we are playing we've headlined and sold them out. People in the music industry are saying to us "well you guys don't have a new record out, you aren't a metal band and these guys got big buses." What

does that have to do with anything. We came back to New York City and our loyal friends and fans came out- we sold out the Ritz. That's what "We Stand Alone" is about because the media saying all this stuff and people turning their backs on us- we still have our loyal following and we will still be playing the music that we want to play.

CON: Talking about the metal vs hardcore issue I think... well at least in Toronto I see a lot more metal kids at the hardcore shows, and so I tend to believe that the metal kids are a lot more open minded towards music then the hardcore kids....

LOU: Yeah that's true.

CON: Sometimes we hold these old "punk" values and it makes some of the hardcore community stagnant in a way....

LOU: Yeah and that can be a bad thing to. See when were we offered this upcoming tour they wanted us to share a bus with another band, and we were like "why take a bus it costs so much money.... why not take a van?"

CON: It's like \$500 a day to rent one of those buses....

LOU: Yeah something like that. Anyway it worked out that we are guests of Napalm Death on their bus. It works out that it is actually cheaper to do it that way then to take a van. Anyway I just can't grasp the concept of I work for Concrete Marketing and they promote tours, records and do market research. What it actually is is bullshit. What they'll do is call up a store that reports to Billboard and what they do is... okay this band called Baton Rouge is out. Say we were working that record what they do is ask how the Baton Rouge record is selling. If the guy says that it's not selling then they offer him twenty-five or fifty free cassettes for free to sell, so he can make money of it, if he reports to Billboard that the record is selling well. That's how Billboard magazine is run.

CON: That's just a different type of payola....

LOU: That's exactly it. Instead of cash they are getting special privileges. It's totally bullshit! This how the music industry is and we gotta try to work in it! We try to stay away from all of that crap.

CON: That's the way it works. Kids will see so and so on the cover of RIP or whatever and they will go buy their album because of it. You also wrote a song on the new e.p. called "What's Goin' On" and you seem to question the violent actions in the N.Y.C. scene. I've heard of kids bringing guns and knives to shows....

LOU: Yeah that's exactly it. It 's died down a little now because some of the shows were getting cancelled. When we came back from touring we co-headlined a show with Boogie Down Productions and we only had

people jumping on top of eachother. We went on after Rest in Pieces and I told the crowd you listen if you don't understand what's going on then please don't stand up front because someone is going to land on you and it could break out into a fight. And that's exactly what happened into our third song. Five hip hop dudes were standing up front pushing everybody who came near them and when someone landed on one of them they jumped in and started a fight. We stopped playing and we stopped the fight and I explained it again "you know you might not have seen anything like this so just stand off to the side or go up to the balcony. It was a good show because a lot of the hardcore kids had never been to a rap show because they thought they might get hurt, and a lot of kids didn't want to come to the show I just mentioned



to stop the show once because of a fight.

CON: What kind of crowd would come out for a musically mixed show like that....

LOU: Because we were in downtown it was 95% hardcore kids and the remaining 5% were hip hop kids. The hardcore kids were a lot more open minded and the hip hop kids were standing in the back just staring and watching these crazy

because they thought that would turn into a big riot.

CON: Do you plan to work with KRS 1 again....

LOU: Well that show was the last time we ever spoke with him so I don't know. We have different ideas floating around, but right now we are not in the position to offer them to anyone right now. You hear a lot about people being open minded but everyone has an attitude about music.

a new dimension in family fun

CON: Will S.O.I.A be recording a new album soon....

LOU: Yeah we should be recording in June. Right now we have seven new songs written and we have three more that we are working on. We are going to try to get 12 to 15 songs on the new album.

CON: Will we hear any drastic change in style....

LOU: The style going to be the same as the last album. We have progressed slightly, but we don't want to lose our roots totally. All of our favourite hardcore bands like after their second or third album lost all of their energy.

CON: Yeah that bite just wasn't there anymore. S.O.I.A. has a problem with the rhythm section- it seems to have a high turnover rate. Has this problem been fixed....

LOU: Well we hope so. The line-up you see on the album, well that bass player left again and joined some rock'n'roll band called the Psycho Sluts. Our problem is, like a lot of hardcore bands, is that we are big enough hold a steady job because of touring, but you aren't big enough to live off the band. He didn't want to get a day job, instead he wanted to play in a band and make money and we don't do that.

CON: E.K. is still drumming for Sick of it All....

LOU: E.K. is still drumming for us and Rich rejoined the band.

CON: Did E.K. really drum for The New Kids on the Block....

LOU: Yeah E.K. did some studio work for them on some song.

CON: What song was it....

LOU: I think it was one of those Christmas songs, or "This one's for the Children" or something like that. One of the mellow songs.

CON: That's something to put on your resume.

The question that we ask ourselves everyday is why do we fart? Believe it or not there is a scientific explanation for farting. You see certain foods are hard to digest, such as, beans, cabbage, etc.. In our lower intestine, where we digest our food, there is anaerobic bacteria (bacteria that doesn't need oxygen to live). This bacteria breaks down the food creating a type of methane gas. The methane gas that is created from the digestion process releases a sulfuric reaction. In layman's terms- you fart. Explaining this to you all has brought a tear to my eye, in all these issues (yeah... sure five is a lot- you lazy bastard) I have had this self ignorant vision that a fart was a personal thing. Something that made us all distinct, you know unique.

THE SALSA FART FART

The salsa fart is nice and simple. Get a box of crackers and a bottle of salsa. Spread the salsa on the crackers and eat until the whole bottle of salsa is gone. First timer salsa farters should start at eating only half a bottle of the ripe Mexican sauce. Once you feel the fart developing you lift your leg and let your fart go. When it's ou'

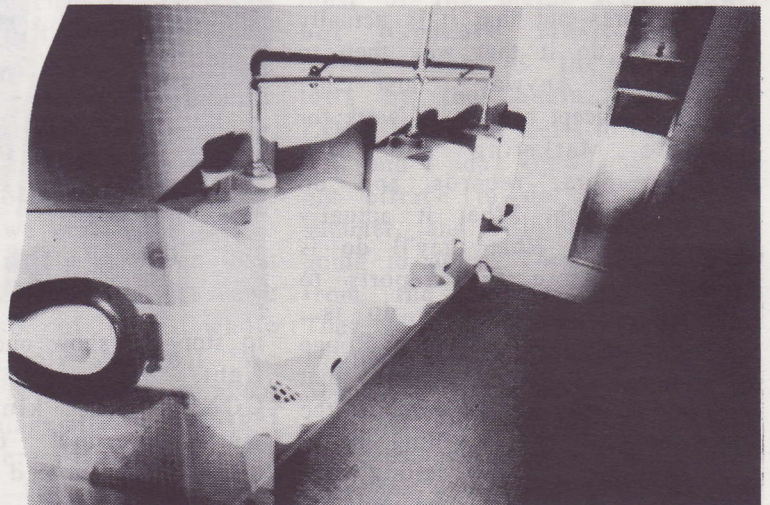
significant because the outcome will always be the same when someone lets go of a Johnny Cash fart. The farts are consistent and after awhile the pain gets consistent. Your butt gets really raw, and you hunt for a cream, or any substance to take away the pain. The pain becomes so unreal that you start singing Mr. Cash's "Ring of Fire". *note: all punks sing Social Distortion's version*

UNDER THE SHEETS FART FART

Just as you hit the sack this fart occurs. You snuggle into your roasty sheets all ready to count sheep and then it hits you or more like protrudes from your anus. It doesn't matter what kind of fart it is- loud, soft, dry, or wet it will still smell. Wait 10 seconds before you go diving down for that great wiff just time enough to let the fart mature. If your sharing a bed with that someone special make sure you watch what you're doing or it could backfire on you.

THE EXPORT FART FART

Anyone who drinks Export beer or anyone who knows someone that drinks export beer will recognize this fart. Export beer is like... how could I describe it...like an enema



you throw your arm in the air and yell "salsa". Too much salsa may cause this fart to combine with the Johnny Cash Fart.

THE JOHNNY CASH FART

This is a fart that is wet, and it also burns. The volume of the fart is not

with hops and barley. Mr. Kerry Mullen says that "by the next day you're cleaned out good as new, well to a degree.

May you all fart with joy, abundance and without a stuffed up nose. Joel

COLDCUTS

SOME NEW SLICES FROM THE DELI

SENORATOR FLUX- The Criminal Special

Way out cool totally fucked comics instead of liner notes. I have floated to a dreamland, a land that shows no rules- I am listening to the Senator Flux with my headphones on. Okay here goes nothing... Senator Flux is The Beatles if they were on Discord. I said dreamland earlier because their music has a rocky Manchester dream sound to them. Fresh and different unlike some of the shit out there today. The horns add a nice atmosphere.

(Emergo/Cargo 747-A Guy st./ Mont. Quebec/ H3J 1T6)

SUPER CHUNK-Super Chunk

This five piece New York (I think) based band releases a nice little ten song slice of rubber. On "Let it Go", and numerous other songs, it sounds like the bass player is playing in this deep cavern. Could easily be compared to Dinosaur Jr., but that would be too easy. Super Chunk (whoever the hell they are) have a lot of nice ideas here, and it's quite an enjoyable half hour of distorted psyche.

(Matador/472 Greenwich st. #5/ NYC, N.Y. 10013)

CEREBRAL FIX-Tower of Spite

Real doom and gloom grunge metal from these five English boys. The production is clean on this release of slow grinding music, with vocals to match.

(Roadrunner/225 Lafayette st. suite 407/N.Y., N.Y./10012)

BAD RELIGION- Against The Grain

The boys give us 17 more songs in just about 35 minutes. That means that Bad Religion have amazingly averaged over two minutes a song on this release. "Against The Grain" is a continuation of their 1989 release "No Control". Another way Bad Religion has continued on is the way they mix their albums. The vocals are mixed too far in front of the music. It's a really tight sound, but there is

something missing that gives it its completeness. Besides that I think it's a great album. Some of the songs just sort of cut off as if they couldn't think of an ending in the studio. The song "Anesthesia" ends with some cool reggae percussion. Excellent lyrics sung over a tight and extremely talented band, just too bad the two were not harmonious in the studio. It's going to be big. Yes it is "fun with attitude".

(Epitaph/6201 Sunset Blvd. suite 111/ Hollywood, CA. /90028)

GRUNTRUCK- Inside Yours

This Seattle based band has many years experience behind them, and much more in front of them. It is the age of the distortion meets the wah pedal. You've heard of the MTV generation, well we are well into the Sub-pop generation. Gruntruck features members of the Accused, Skinyard, Napalm Beach and Final Warning. This outfit rocks out in fine Seattle fashion, a fashion which has stayed strong for some years now.

(Empty Records/P.O.Box 12034/ Seattle, WA/ 98102 U.S.A.)

CRANKSHAFT- Upscale

This 6 song 7" has some great musician- ship- the jams are quite cool. The "White Funk Shit" has been over done too many times. Actually

these guys can ride on the edge, but their lyrics, which are quite catchy, are totally under mixed.

(Nemesis/ Cargo 747-A Guy st./ Mont. Quebec/ H3J 1T6)

ONE BLOOD- Untitled

Formally Yeenaaawww (or however they spelled it), One Blood release this untitled nine song 7 inch. One Blood play a stripped down get back to basics punk garagy type of sound. This basement type sound (probably where you've seen them play) keeps everything simple and gives the songs that early eighties sound. Omar's guitaring can't be overlooked, as a matter of fact it can't be overheard. Omar seems to have this ability to do his thing, and yet keep it altogether. A couple of covers from some memorable bands are included on this slab of vinyl. Also included is a booklet on racism and the quest for everyone to achieve a one blood attitude towards our earth brothers. The only problem I think these guys made was removing Melanie from the band. Sorry guys but her voice kept Mr. Perry in line. One Blood have a Swiz edge to them.

(Lobotomy Exchange Records)

\$3 ppd. to 2 Embro Dr./Toronto, Ont./ M3H 2M8 Canada

photo by: Melonie



a new dimension in family fun

SCHLEPROCK- Do It All

This California based band seems to still have that true punk spirit in their hearts. Buzzsaw guitars over unforgotten memories is what the "punkerside" is about. The "punkerside" offers a little more with a trampling rhythm section mixed together with a simple, yet catchy guitar riff. It is kind of nice to still hear this sound. (Nemesis/ Cargo)

TREPONEM PAL- Aggravation

Straight from Paris France comes veteran rockers Treponem Pal with a strong power-genic release. Tempo changes with a stripped down technical industro meat grinder effect. Reminiscent of early Voivod. Slick metal with a good slice of industrial malhavoc thrown in.

(Roadrunner/ 225 Lafayette st. suite 709 N.Y., N.Y./ 10012 U.S.A.)

JELLO BIAFRA- Die For Oil Sucker

This is a live recording taken from Vancouver's Commodore on 11/11/90. Jello goes on for 15 minutes about the suckers (the soldiers) that are fighting in the Gulf. It's read material so it loses its effect. Jello goes on to say that "it's a tabloid war", which I think it is. All these boys who have been raised on MTV and football are fighting a cause they know nothing about because their government constantly lies to them. Jello also says that you got it good over here in apple pie country so why go over there and get your butt blowin off. Jello it kind of upsets me that you are making a buck on this war yourself, but I must say that you come up with some valid points. I'm somewhat against the war, but those men and women are still over there, and you're calling them suckers ain't helping one bit. (Alternative Tentacles)

CYCLONE TEMPLE- I Hate Therefore

The classic classical intro will never die in metal. Cyclone Temple sound a lot like Overkill but they still hold on to their integrity. Some interesting vocals on some of the songs that adds to, some may say over used, but yes innovative ideas. (Combat)

VENUS BEADS- Incision

There is this new guitar age that has arisen throughout the world and the Venus Beads are part of it. I'm hesitant to plunk these guys into that Manchester mold that is happening because they are so much more. They transfix your mind and make your body perform the unexpected. I hope this doesn't get buried under the rest of the college rock stuff because this early Husker Du meets The Stone Roses band really blends and cooks.

(Emergo/Cargo 747-A Guy st./ Mont. Quebec/ H3J 1T6)



SKIN YARD- 1000 Smiling Knuckles

The psychedelic realm of rock has hit Skin Yard over the head a little harder than their last record. The effects on the voice work really well, actually Ben sounds a lot like Ozzy Osbourne in some of the songs. Great production on this album from a band that improves with age.

(CRUZ Records/ P.O. Box 7756 / Long Beach CA. / 90807)

BIG DRILL CAR- Batch

Popcore with a Mike Tyson punch. Daly's mysterious lyrics match up well to the straight out rock punch of the music. BDC have finally developed a way to end their songs instead of fading them out which they did on Album Type Thing. Sentimentally grooving with a tangly guitar bite. Cruz Records

LEFT INSANE- Tool Box

A really tight band from California. Some interesting instrumentals,

interesting because instrumentals can get dull after awhile. Left Insane is a youthful All (not Descendents) with Rollins singing. (Cargo/Nemesis)

THREE LEGGED DOG- Loaded

These guys bark down your throat with sarcastic power lyrics. This debut LP has been long awaited and contains four years of top notch innovative punk tunes. "Lil' Playmate" is an intense instrumental that drives into a slow grooving ditty, and then shoots you back into your cloud of power. Bomp! Records

(P.O. Box 7112 /Burbank,CA / 91510)

FISHWIFE- Snail Killer

On most records the music kills and then the vocalist brings it all down with his/her lack of ability. Fishwife's vocalist can sing, and he does it with more than adequate range. The guitarist bleeds out feeling from his stringed noise maker. Reminds me of late SNFU.

(Headhunter/ Cargo 747-A Guy st./ Mont. Quebec/ H3J 1T6)

NOMEANSNO with JELLO BIAFRA-

The sky is falling & I want my mom

No matter how old the material is Nomeansno are always innovative and fresh with their musical ideas. Biafra plays the ol' punk philosopher and his lyrics are justified in my mind (to a degree). Biafra feels that we haven't educated ourselves, the common person is ignorant to a point that they are being taken for a ride. Nomeansno prove that they are one of the tightest bands around. Victoria's pride and joy crank up the tempo, very reminiscent of their '85 days. Andy (or whatever he calls himself these days) really plows down some great guitar pieces. The Hanson Brothers even appear on this album. "Chew" has Biafra singing in a Dylan type voice over this deep slow grooving bass line. Tight and a challenge to the average man to think. AT

MIGHTY FORCE- Dive

AFUCKINAMAZINGHOLYBITCHFOFA MIX!!!!!!! Mighty Force turns Public Enemy's "Channel Zero" into one hot fuckin' indistro house meat grinder mix. Totally impressed by this group. (Combat/Earache)

SOULSIDE- Soon ≈ Come ≈ Happy

A c.d. only release which contains all of the Soulside releases from Discord, and so it does not contain their great first release from Sammich records. It's too bad Discord didn't put more c.d. packages together because they are one of the best at it. If ya gotta 'em don't worry about it. If you don't, then get off your ass.



photo by: Joel

SUBJUGATOR- The Hatred Principle

The Goo Goo Dolls told me once that metal died after Spinal Tap came out. Today there seems to be a new surge of metal, a surge of lyrical creativity that is starting to show up a lot of hardcore bands. No not mainstream glam shit, real metal. Subjugator have this creativity in this 3 song demo, all they need now is a good studio and some interesting hooks to make it a great success. The drumming makes this band seem shitass tight. (\$5 to Steve Blair/ 38 Richardson str. / Newton Mass./02158 USA)

DARK ANGEL- Time Does Not Heal

From double kick drum hell comes Dark Angel. Lyrically and musically they are technically tight but the solos didn't show up early enough to keep the interest. Some of the lyrics were too intense that they crushed the musicianship. (Combat)

BOLT THROWER- Warmaster

As we throw it into mach 1 Bolt thrower is boring. Why? Because we've been there. Throw something new over this way guys because its been done before. The singer sounds like he's singing out of a Warlock's ass. "What Dwells Within" is a cool song with a grabbag to go. (Combat/Earache)

BLACK SUN ENSEMBLE- Elemental Forces

What an amazing follow up to their second album "Lambent Sun." B S E are a band that is in a catagory all to their own. They blend a bulldozer heavy rock sound with a mystical middle eastern feel to it. This is mostly an instrumental album with a sitar, mandolin, vibra slap and dreamy drug induced vocals to give it a feel on to its own. (Reckless/ Cargo)

RATOS de PORAO- Anarkophobia

This Brazilian thrash band churns and burns their way through some disturbing thoughts, the same thoughts that their countrymen Sepultura speak of. "Hello Brazil wake up- your children are crying." Good changing in tempo, but these guys get up to break neck speeds, speed that I thought you could only achieve if you were on the **A u t o b a u n .** (Roadrunner/ 225 Lafayette st. #407 / N.Y., N.Y./ 10012)

DISSENT- Expression

This three song seven inch on white vinyl varies in tempo which gives it a comfortable sound- a sound that isn't stagnant. Some great little hooks are embedded into these ruff'n'ready tunes, hooks that are reminiscent of Nomeansno's style.

(Amity Records P.O. Box 1013/ Olympia, WA / 98507-1013)

DAG NASTY- Can I Say & Wig Out

C.D. only release- it's about time Discord.

TOKEN ENTRY- The Weight of the World

A New York hardcore band that has lost some of that edge, although the edge may be a little tarnished doesn't

mean that the band can't kick. "Revolution of Values" tells it straight- how we all have fucked up this big round thing we call home. Produced by Dr. Know (Bad Brains), actually you can hear his influence in some of the pieces. The music is a little more technical this time around. "Weight of the World" kind of brings you down (a short classical piece), but Priscilla you have a sweet voice that adds a lot to the song. A really solid album, but just as you're getting into it...**bang...**it's over.

(Emergo/Cargo)

TOXIC REASONS- Fashion For Fascism

Toxic Reasons are sponsored by N.R.A. or something. Shoot this and shoot that type deal for some of the songs- "Shoot to Kill", "Screamin'". The music is balls out all the way. Not too technical, actually raw and to the point, but it also includes some raunchy hooks here and there. This might sound funny but some of the songs remind me of old Motorhead. An avalanche of energy, energy that I haven't heard for awhile. Lone Wolf

(1235 Lambeth /Oakville,Ont./ L6H 2E2)

DEVASTATION- Idolatry

There is so many wrongs in the world. Bands scream about the pain all the time, but the only question they have to ask now is- who is listening. Devastation voice there angry with a straight ahead thrash convoy with somenifty underlying guitar crunch licks. (Combat)

TONE DOGS- Ankety Low Day

I hear Fred Flinstone doing some heavy jams with Barney in the garage while on some high class acid. Wild man. Matt Cameron (Soundgarden), Fred Chalenor, & Amy Denio sooth out some wild, but controlled freaked out jazz rhythms. The sampling works well, and "moo" to you to. I'm floating out of hear. C/Z / Cargo

(1407 E. Madison #41/Seattle, WA)

BRUJERIA- Demoniaco

As far as I can tell Brujeria is a Spanish crossover band. Sounds a lot like early Napalm Death. Deep

grunging bass lines and a drowned out strong beat holds it together. The guitarist flares up the grunge with some little down the neck ditties. (Nemesis/ Cargo)

THE VOODOO DOLLS- Bad Feelings

Yes! Yes! Yes!... this band cooks to the barebone and then throws in the meat and potatoes to add effect. "Bad Feeling" has a hard rocking rootsy punk feel to it that drives on through. "Gone, Gone, Gone" is a more melodic venture that stays true to that '77 style.

Stanton Park Records
(P.O. Box 58/ Newtonville, MA/ 02160)

PITCH FORK- Eucalyptus

Pretty yellow vinyl. Pitch Fork seems to be no more but this LP is an excellent piece of documentation. The music rides... rides....and rides with some nifty nooks and crannies thrown in from the guitarist. "Rana" is a song about life's throwaways and it really grooves. "Loot" makes Pitch Fork seem like the hardcore/ retro-rock healthy offspring of the Pixies. (Nemesis/ Cargo 747-A Guy st./ Mont. Quebec/ H3J 1T6)

SICK OF IT ALL- We Stand Alone

No one can really say that S.O.I.A. have let up on their power outage. They speak out about the N.Y. scene- these natives seem concerned- concerned and restless. A power driven 7", a power that seems to only come from the streets of N.Y.. Also included is a cover of Minor Threat's "Betrayed", and a couple of decent past live tracks.

(In-Effect Records 187-07
Henderson Ave./ Hollis, N.Y./ 11423

OLIVELAWN- Sap

Sounds like some college boys getting their frustrations out through music. Isn't that the whole idea!!! Sap rocks in a retro style, but it lacks in tempo change and overall solid licks on guitar pieces that just weren't there when they should have been. (Nemesis/ Cargo)

BRUTAL TRUTH- Birth of the Ignorance

Your music speaks the truth, but if you want the truth to come out in your lyrics please find yourself a

singer. "Antihom- ophobe" has some thought provoking lines, lines that a lot of people need to hear. the tempo never changes which turns you off a little.

(\$4ppd. 37-54 81st str./ Jackson
HTS New York/ 11372)

MORAL SUCKLING- No More War Toys

This e.p. released by Utah locals varies in tempo from start to finish. Straight out punk values to a thrashing hardcore tune. Moral Suckling deal with the morals of the common person, voiced in anger.

(4106 Prospector dr/ SLC Utah/
84121)

SWIZ- Hell Yes I Cheated

D.C.'s Swiz are back with their raw power drivin' sound that lashes out at a rate of fiery intensity from the heart and soul which is full of anger and concern. "Godspeed" shows an excellent mixture of industrial vocals with raw hardcore. Some down to basics straight out hardcore. Sammich Records

(P.O. Box 32292/ Wash., D.C./
20007)

LIQUID JOY- Demo

Amazing new local band. Why can't there be more girls singing for bands these days. Their delicate voices (not all mind you) balance out the intensity of some bands, a quality Liquid Joy achieves. The speed varies from song to song but these guys are real "Animals" when it comes down to it. (\$6 ppd. to 82 wardell st./ Toronto, Ont./ M4M 2L6 Can)

DOWN BY LAW- Down by Law

Dave Smalley's new venture seems to be an unchanged one from his previous ones. Words of truth and trust mixed over a guitar oriented straight power chord assault. Extremely reminscent of the first Dag Nasty album. Simply and to the point- this is what Smalley is all about. It's cool to hear Dave Naz to sing also, it allows for a good break. Epitaph

CAN'T DECIDE

Holy SNFU sounding Batman. This U.K band has a lot of tight energy, and their lyrics deal with all those things in life that piss you off, such as, "Shotgun Wedding" and "Who's Fooling

Who". Being a person that generally dislikes bands from the U.K., Can't Decide carry a cool groove that impresses me. The bassist can really cook on his four string plucking machine.

(Raging Records/ P.O. Box 632
Bristol B599 1ve England)

FUDGE TUNNEL- Hate Songs in E Minor

Nice fucking name for a band. I can't really give you an opinion of the lyrical content because you can't understand them, but some of the song title's are spanish Fly, Gut Rot, Kitchen Belt, Hate Songs, and etc.. The music isn't bad at all. Guitars over guitar that drives into guitar God heaven. Their politics or ideals I don't know about so judge for yourself.

(Relativity/Earache)

HEADS UP!- Duke

A much more respectable release than their previous "Soul Brother Crisis Intervention". They have steered slightly away from that white boy rap trap and have developed into something much more solid and dynamic. They have this dreamy power chord edge to them that allows the listener to hold out for the duration.

(Roadrunner)

KINGPIN- Demo

Toronto's famed emocore Gods release this Stephen Egerton produced (ALL) record. The ALL influence shows up in a lot of areas in minor ways, especially in the guitar work for "Monster Chili", but Kingpin do have some excellent hooks in their own bag which allows for an interesting listen. All the members have improved greatly in their playing and this soon to be released record shows this.

SWELL- Swell

Heat rises off the Chicago sidewalk in the shape of a girl. Swell burns off the excess heroin energy, energy that is lost and unfocused but seems to travel in a direction that we've all dreamed of. Soothing but distraught lyrics over a mind bending groove. The opener "Get High" takes us off to a melodic never never land that only the few have visited.

(Spirit/ Psycho-Specific Records)

NO TOLERANCE FOR HARDLINE

.....by Paul Abrash

Nation states are more or less vulnerable to embracing fascist ideology as a solution to internal strife.

The same can be said for people. For the purpose of this column, substitute punk rockers for nation states, and emotional and intellectual immaturity for internal strife. Thus we achieve the equation: punk rockers are more or less vulnerable to embracing fascist ideology to compensate for their lack of emotional and intellectual maturity.

With that in mind, let's explore the many facets of the latest punk rock trend, that is, the Hardline movement. For those unfamiliar with this ugly mutation, a definition is in order. Hardline, so-called by its devotee's, appears to be a dangerous hybrid of straight-edge fanaticism coupled with good ol' John

represents a threat to us all. The law according to Hardline dictates the standards of morality, and makes no bones about the required punishment for dissenters. In a letter to Mike Bullshit of the band GO!, Jason, from the Hardline band, Blindside, Scooby-Doo Records, and My Utopia zine, demonstrates the stupidity and violent potential of the "movement" he's caught up in. Quoting his band's lyrics,

"Kill the murders, [sic] whores, junkies and queers - unproductive, destructive, meaningless fools, you serve no purpose, your life or death I do not care!"

Jason goes on to explain in his letter that

A New Label

A New Movement

HARDLINE

RECORDS



presents

Three 7 inch EP's by these militant Vegan bands

Wayne redneckkkism. They preach the usual straight-edge standards of sobriety, abstinence from smoking, drugs and sex, as well as the most popular s x e ethic of veganism. What sets this particular group of intolerant lunk-heads apart, however, is their stance with regard to one's sexual preference. Gay-bashing, traditionally a Nazi movement-head practice, is eagerly adopted by these fascist hate edgers, who see violence as a means of their own retarded sexuality. The danger is that such extremism is attractive to those already caught up in a similar lifestyle. Straight-edge, which certainly offering some "positive" and sensible, has been received with such over-enthusiasm that militant supporters have turned it into a new religion, demanding the strictest of dedication from its adherents. Straight-edge demands conformity. The fashion, music and strict rules of "membership" demonstrates this. It is quite likely that its followers will adhere to the law as it is laid down and amended, by its most prominent spokespeople, who may be termed the new priests. This was demonstrated a few years ago, by the straight-edge mass embrace, more or less, of vegetarianism. This took place after Ian Mackaye, and others in the Dischord community, proclaimed vegetarianism as the next logical step of the straight philosophy. More recently, a great number of straight-edgers have embraced religion following Ray Cappo's new found "enlightenment" and conversion to Krishna. What the priests set by example, the flock blindly follow as law.

Having made that point, my concern that Hardline may be adopted by an ever-growing number of the straight-edge faction, and thus

"Homosexuality is a sickness. If you think it's incurable by any medicine or treatment, well, maybe the only cure is death? Or at least stomp you guys so much that you go back into hiding."

The pathetic ignorance and hypocrisy displayed in Jason's words does not require further commentary. Now that we know where they stand, we also know how to deal with them. Hardline is the name of a record label, so obviously all of the bands releasing material through them should be avoided. Their "for enlightenment" ad offers three overpriced 7" releases (about \$5.00 U.S. a pop), which should be fine material for the dustbin. They are: Vegan Reich (Hardline), Raid "Words Of War", and Statement "Prep For Battle". Sounds like the whole Stars and Stripes/Patriot Records bullshit, doesn't it? And if there were any doubts as to their militaristic tendencies, the Hardline logo features automatic rifles crossed in the shape of an X. Cool, huh?

It is impossible to tell how many bands have adopted the Hardline philosophy. Blindside, Vegan Reich, Raid and Statement we know of for sure. The key is awareness. Be critical of the bands you listen to (straight edge or otherwise), and know what kind of politics this you are supporting. I hope this treatise doesn't come off as a condemnation of straight-edge in general, my concern lies only with the fascist Hardline movement. Remember, we are all of one blood. Peace.

a new dimension in family fun

•WARNING•

This material may seem offensive to some- "I should hope so"

LADIES AND GENTLEMEN WE AT
CONFUZED PROUDLY PRESENT THE ZANNY
MADCAPPED ANTICS OF THE EPILEPTIC
BRAIN SURGEONS. ACCORDING TO M.E.A.T.
MAGAZINE THE BAND HAS SOLD OVER A
1000 COPIES OF THEIR SELF TITLED
RELEASE ON EPIDEMIC RECORDS. THIS
CRAZY BAND FROM BRAMALEA ONTARIO
CONSISTS OF JOHN MCCUISH ON DRUMS,
STEVE WALLER ON VOCALS, MIKE
CHAPMAN ON BASS, MIKE MYRE AND POOH
ON GUITAR.

How come you guys haven't
been on the cover of M*E*A*T
Magazine yet....

Mike M: We haven't sucked the right
cock.

Mike C: We are too sexy.

John: We don't have long hair.

Steve: Drew Masters does not think
that

we are heavy enough.

Do you guys have a lot of
heavy metal parties in
Bramalea....

Steve: We used to.

Mike M: Yeah we used to.

John: We used to but now we've
grown up.

Pooh: Yeah right we have. We just
get drunk and play large clubs.

John: Now we just get drunk, stoned
and we listen to loud music.

Steve: Oh God! Erase that.

Pooh: Erase that part out we don't
have a Yeahman in our band.

Mike M: We do to! We've got three of
them. (everyone is laughing)

John: We sacrifice goats after every
show. After we finish this interview
we are going to sacrifice some goats.

How do you guys feel about
playing this "Diamond Metal
Show"....

Steve: It was excellent!

Pooh: It was great!

Mike M: It was awesome!

Mike C: I like the spotlight.

John: All of our hair grew! But I got
a blister from that guy's kick drum.

Steve: When I was saying how
gay it

was, there was so many people it..
ahhh went out to. (everyone laughs
hysterically at how true this was)
Headbanging to Slayer before the
show I do not consider to be a good
thing.

Pooh: And we will leave it at that. Do
not criticize the fans.

John: Hey they (while laughing) paid
their money, and they supported us.

Do You guys think that people
are laughing with you or at you
when you're playing....

Everyone: AT US!

Mike C: Especially when we wear
our underwear on stage.

Pooh: We're nerds.

Mike M: We're (as he tries to say
outcasts while burping) castaways
cats! (you had to hear it)

Steve: We're what? We're catholic!

Mike C: I'm not no catholic by the
way.

Mike M: Outcasts that's what we
are!

John: We're losers!

Have you guys run into any
royalty problems from doing
Elvis' "Hound Dog"...

Pooh: They can't touch us. All the
money we make...

Steve: Goes to gas.

Mike M: That's why we only wear
underwear on stage.

Mike C: Memphis called my house the
other day. The message said
something about collecting royalties
but I never called back.

John: I fucked Priscella up the
butt.

Pooh: Actually we don't make
money, so we don't care...

So you guys don't live off
the band... (that was a sarcastic
question) Everyone laughs!

Mike M: We all have jobs, like at
Kmart. Lots of Epi-
leptic groupies...

Mike M:

Oh Yeah

that's what

I'm in

it for-

fat

ugly

chicks.

Pooh:

Yeah

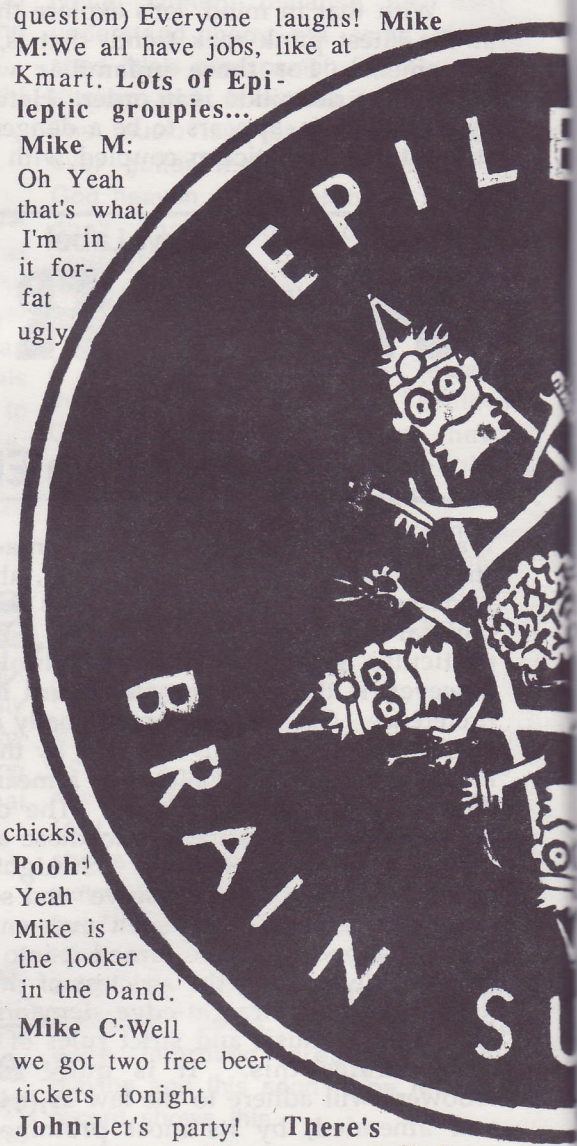
Mike is
the looker
in the band.

Mike C: Well
we got two free beer
tickets tonight.

John: Let's party! There's
a song on the record called
U.G.F.D., and it stands for...

Steve: Using Grandma For Dip.
Tonight you said that it was
censored by your manager.
Why did he want to censor
it...

On Tuesday May 21 at approximately 9:20
Bramalea stripper, made this comment
(Epileptic Brain Surgeons) have a new so
has been practicing? No one really knows
The first new song in almost two years from



Mike M:Because he has blond hair...and

John:Because he's catholic.

Mike M:Yeah because he's catholic.

Pooh:Because he has a Grandma.

Steve:No because he didn't want any problems. Supposedly everything that gets produced gets sent to get censored. I think to the Library of Music in Ottawa.

Mike M:They have a problem with wrinkly clits. (sheer

laughter throughout the van) **Who's**

Grandma is it about...

Pooh

and

Mike

C:

the best dip!

John:My Grandmother taste like blood pudding.

Steve:My Grandmother only taste good once a month for three days. (everyone is laughing their heads off throughout this conversation, hell throughout the whole interview)

Pooh:My grandma is well dried out.

Mike M:My grandmother is Scottish. So we *****

•it gets grosser with everyone in the band talking even more in depth about their poor dear old grandmothers

When are you guys recording next...

(everyone laughs)

Mike M:I'm going solo.

John:When are you turning forty.

Steve:We haven't thought about it.

Mike C:We haven't even jammed for awhile.

I didn't notice any new songs tonight...

Steve:No we really haven't written any new songs.

You guys have incorporated a number of different types of music into your set now. You're doing rap (they did a killer Epileptic version, of course they forgot the words, of Vanilla Ice's "Ice Ice Baby"), reggae, metal, hardcore, everything...

Pooh:We try not to segregate the audience!

Steve:And we are trying to be like the Red Hot Chilli Peppers.

Mike and Mike:Shut up!!!

Pooh:They call me flea!

Mike M:You see Mike C is influenced by Getty Lee. I'm influenced by Harry Connick Jr.

Everyone:Shut up!!

John:I'm fucking Neil Pert. How about you? (as he glazily looks at Steve)

Pooh:Steve's fucking Whitney Houston!

Mike M:I'm Steve Vai.

What's "Tooth Paste Dilemma" about...

Mike C:Plaque.

Pooh:It's about nothing.

John:It's about waking up when

you're hung over and you got that taste in your mouth.

Pooh:Nothing. It's about nothing. It's a song that I almost beat him up in my basement for because I couldn't play it. All of our songs mean nothing.

Gotta make a choice between Colgate and Aim Doesn't really matter They both taste the same Winterfresh mint is where it's at I hate your yellow teeth And I hate your fuckin' cat

Steve:Some of our songs have hidden symbolism.

Mike M:I think our music is a whole nemesis onto itself.

(everyone is laughing and telling Mike to shut up)

"Dog Beating Faggot" must have some meaning...

Everyone:Ahhhh! Yes that does.

Steve:It has no lyrics but the meaning is there.

Mike C:The music is the meaning.

Mike M:Start it! Start it!

John:Do you got enough tape on there?

Pooh:Start what?

Steve:Start the story! The Panther story.

Pooh:Okay her's the deal. I'm



photo by: Joel

m. Steve Waller, a singer and famed a local gathering..... "I think wedoes this mean that Epileptic and Epileptic won't admit to anything. is Bramalea institution.

taking my pooch Panther (Pooh points to the photograph of his dog that is taped to the ceiling of the van) for a walk one day. Steven was with me, so he can clarify my story. As I was walking back into my house my big fat neighbour was out with his dog, who happens to be bigger then my dog. My dog went over and started sniffing, and they started growling. So the big lumberjack (his neighbour) came out with a big shovel...

Everyone:A SPADE!!!

Steve:One with a big fucking spade handle.

John:The Ace of Spades.

Pooh:And he went boobiggading over my dog's back. My dog collapsed and I... I swore at him a lot... and we charged him.

Steve: Pooh is standing there telling this big 400 pound lumberjack who has a spade in his hand "you're a faggot..you're a faggot". And the lumberjack looks at him and says "no you're the faggot".

Everyone:And that's how you get "Dog Beating Faggot"!!!

What was it like in the studio...

Mike M:Fun, but we fucked up a lot.

Mike C:I think we did "Cows" about 15 or 16 times.

Steve:No! More then that.

James produced it didn't he...

Steve: Yeah. Well we're friends with him.

John:Mal who?

How did he help you out in the studio...

Pooh: Ahhh he bought us Taco Bell for us when we were hungry.

Mike M:He let us use his equipment.

Steve:You know what it was. James would tell me to tell these guys what to do, and then these guys would get mad at me because it came via my voice.

(Then an arguement about who knows what happened. Something I couldn't make out from the

recording)

So who came up with the name...

Mike C:He did (looking at Steve).

Steve:I did.

The ultimate punk rock name!...

Mike C:We were going to call ourselves the Bay Street Choir.

Pooh:We stole it!

John:Have you ever heard of a better name?

Mike M:It's the tenth commandment in the Satanic Verses. (everyone is laughing)

Steve:What it is is that I saw it in a dream. (everyone is killing themselves laughing) I DID!!!

Anything else guys...

Mike M:454-2**9 phone me...

John: Epileptic phone sex. 5-shakey.

The Epileptic Brain Surgeons will be starting off their European tour in Russia on June 14th. In the mean time you can see them live at your local Pizza Nova.

photo by: Joel



EPILEPTIC BRAIN SURGEONS c/o Epidemic Records 1920 Ellesmere Rd. Suite 104-363
Scarborough, Ontario M1H 2W7 Canada

a new dimension in family fun

THE WONGS



photo by: Joel

Here's a conversation that took place with the lead singer of The Wongs, Mr. Chi Pig. It took place in Guelph Ontario late in 1990. Chi being the singer of the late SNFU made me ask some questions about the past, questions that I felt were not properly cleared up. The conversation also dealt around his new musical adventure The Wongs. I wish more of the members of the band could have participated in the conversation, but that's the way it goes. Not necessarily a conversation with The Wongs, but with Mr. Chi Pig.

Some people in the crowd tonight were saying that The Wongs were better than SNFU! SNFU can be considered a Canadian hardcore institution. How do you react to those comments with the band being so new....

CHI: I don't know how to react. It is nice. It is good that people are saying that, but I don't agree with it 100%. SNFU was a strange kind of band. I put a lot of hard work into that band. Now I got this new thing together, and only after eight months people are saying that its better.....that's taking a lot away from the other guys (in

SNFU). I'm happy that people are excepting it in a positive way. Even if they expected it in a negative way I would still be doing it. I've been fortunate enough that the bands that I've been in have a tendency to be enjoyed by people. I've been fortunate that way, but if people fucking hated it I would still be doing it. I like doing it, and I want to continue to make music. (getting back to the original question) This time around the music is more varied, and for that reason it might be easier for the crowd to get into.

SNFU had a lot more power then The Wongs do. That loss

of the rhythm guitar lessens the thrust, but the music seems to be a little more technical. Listening to you sing now, and comparing it to the past, you seem to be concentrating on the actual singing now instead of your stage presence....

CHI: Yes definitely! The breathing is a lot different, and the music isn't as balls to the fucking walls anymore. It wouldn't make sense, to me, as a performer to go fucking ape shit crazy to slower music, or to music that doesn't fit that energy level. I've tried to compliment my body

movements to the type of music that we are playing now. You could go ape shit with SNFU because that's what the music dictated. This music does not dictate that kind of energy, for me anyway.

Did you literally slow it down, or did it happen as a natural thing when the band got together....

CHI: I wanted to do something different, because it didn't make any sense to do the same thing over again. I've already done it, and we (SNFU) took it to a certain degree, a high degree I think, and it didn't make sense to repeat myself. Now it's time to try something different, and we'll see how it goes. Right now it's going good.

You moved from Edmonton to the west coast, Surrey B.C. to be exact. From there you moved to Vancouver. Why the move west...

CHI: Well Montreal and Vancouver are my favourite cities. Edmonton I like because it's my home, and if I was to move to another city it was going to be Montreal or Vancouver. The reason why I didn't move to Montreal is because the winters are too fucking cold, colder than Edmonton. The weather is really good in Vancouver, and there is a lot more musicians in Vancouver. Vancouver has more people so there is more clubs to play, and a bigger audience. **Plus you are closer to the states....**

CHI: Yeah! We are really close to the states. It's a little easier to go to Seattle, and L.A.. There's a lot going on in Seattle right now. Plus all the musicians that I knew from the prairies moved to Vancouver.

Do you hang out with Jon at all... (Jon Card ex-SNFU drummer who was drumming for DOA before their demise)

CHI: No not really because he has been busy with DOA. I went on tour with DOA in May and I was the "official" t-shirt salesman...and I...

How did it feel to be at that end of it...

CHI: I don't know if I would do it again. There's not a lot of glamour involved when you're on the road. You live in a van with six other people,

and you don't get much sleep. It's hard to motivate yourself from day to day when you're just selling t-shirts. I find it hard to tour when you're playing in a band, but your reward is going up on stage every night. Going on tour with DOA helped me get to know them better. Jon's leaving DOA in November, and the rumour is that DOA might fold after Jon leaves.

Why is Jon leaving? Is it that he doesn't want to drum anymore...

CHI: No he wants to drum! He just wants to make some money doing it. When you got a wife and a kid those things become real important.

(Jon, Chris Houston, and Wimpy have started a new band called Evil Twang)

Chi has just finished up the last of the details on the final release of the SNFU saga. This album is entitled "Last of the Big Time Suss Penders". Yes the seven word album title continues. There is 13 songs on the album, 7 of which were recorded live from their last ever show which was in Edmonton Alberta on September 28, 1989. It is scheduled to be released in May on Cargo records.

Isn't Joey Shithead's little girl going to be in the new Look Who's Talking movie...

CHI: Yeah Joey Shithead's little girl is going to be one of those babies. So John Travolta is going to have his fucking hands all over Joey Shithead's little kid!

Touring when you are in band is hectic and strenuous. Is that why SNFU broke up...

CHI: You've really got to know each other, and you really have to get along. There was a little bit of tension in SNFU, well not a little bit, quite a bit, enough to dissolve the band. You tend to get on each other's nerves after awhile. Near the end of it SNFU was travelling six months out of the year, and it doesn't do your nerves any good. There was some emotional stress which went on into combustion. Ultimately that was the break up of the band.

SNFU reached this level, a status you might say. Not trying to put The Wongs down, but is it hard to come down from a level or status to such a degree...

CHI: No not really. You are right that SNFU was at a level, but it took eight

years to get to that level. When we first started out we were playing to crowds of twenty. We progressed, and we got treated better and better. In comparison; the amount of time that The Wongs have been together, the band is tight, the songs are good, and crowd wise we are doing better than SNFU did in its first year. This is very new, like this is only our twelfth show as a band, and hey I can't argue with the acceptance that we've received. I'm dedicated enough that I can take that into consideration. I certainly didn't expect to come back after a year of not doing anything and have the same amount of people there. That's not reality, I've got to roll with the punches. We've had up to 300+ in five cities, and that's pretty

good considering that we don't have a record out.

How did you come up with the name The Wongs....

Chi: Well there was this movie released in the mid eighties called "The Wanders" and it starred Ken Wahl from the television show "Wiseguy". It was like a gang film, and it was centred around this school that had like thirty gangs in it. Ken Wahl was the leader of this Italian gang and this other guy who was called something Wong was the leader of this Chinese gang. The Chinese gang was called "The Wongs" and one of their sayings was "Don't Fuck with The Wongs". We use that saying on some of our shirts and stickers.

Yeah lets talk about the graphic that you use on some of your posters and stuff....

Chi: I guess you are talking about the fat little kid?

Yeah. What gave you the idea to use that image....

Chi: I saw that picture awhile ago and it really caught my attention. I kept it because I thought it was cool and I thought I could use it. Well I lost it and it kind of pissed me off because I had this idea. I found

another picture of the fat little Chinese boy so we put it on poster and that kind of shit.

It really grabs your eye....

Chi: Yeah, I think that it is visually attractive. This blotted child times four is visually gripping.

Have you spoken to anyone that thought that it was racial in any way....

Chi: We've had some over sensitive people think that it was racial. It's not racial, just because it was a Chinese kid people thought this and that.

Well you're Chinese....

Chi: Yeah I'm half Chinese but that stuff didn't matter. The picture was visually gripping and people just got a little sensitive about it.

Throughout the years I've been noticing that you've been writing about the issue of suicide and how other people react to it. Why the continuing thought on this issue....

Chi: Probably the reason why that subject creeps up quite a bit is because you wonder sometimes if you do do the act, that suicide thing is what I'm getting at, you wonder if

anyone is going to care whether you're gone and that type of thing.

So writing about it can be a way of relieving those feelings...

Chi: Yeah in a way. In order to not do that (suicide), I guess one of the best ways to avoid that is to get it out. Writing is one of the best ways

**frustrated kid hated life
tried to end it with a butter knife
didn't work, blade too dull
so he hammered nails into his skull**

**loser at life
fumbled suicide attempts
loser at death
what form of death will he cheat next
loser at life
easy come but no easy go
loser at death**

**still no luck, head too thick
so he swallowed Drano but just got sick
stepped into a speeding car
several bruises, broken arm**

**so he lit himself into flames
what d'ya know ? It went and rained
threw himself off the bridge
but it was the road he missed
so he pointed a gun to his head
big surprise! still not dead
he died one night in irony
when his cat crawled on his
face and went to sleep**

to get it out, for me. I'm not totally as serious about it, but it is an idea that comes in to people's heads now and then, so I thought it would be a good thing to write about. It's good to bring it up now and again. The reaction that I get is people not killing themselves, which is quite good reaction- I thank you all for that. It's just another question that comes up in some of the songs.

The last question and then we can all leave. Will you ever go back to your original name or will it Mr Chi Pig for the rest of your life....

Chi: Ahhh.. I see no real reason to drop the name right now. It's not real a question that I think about because it has just sort of stuck throughout the years.

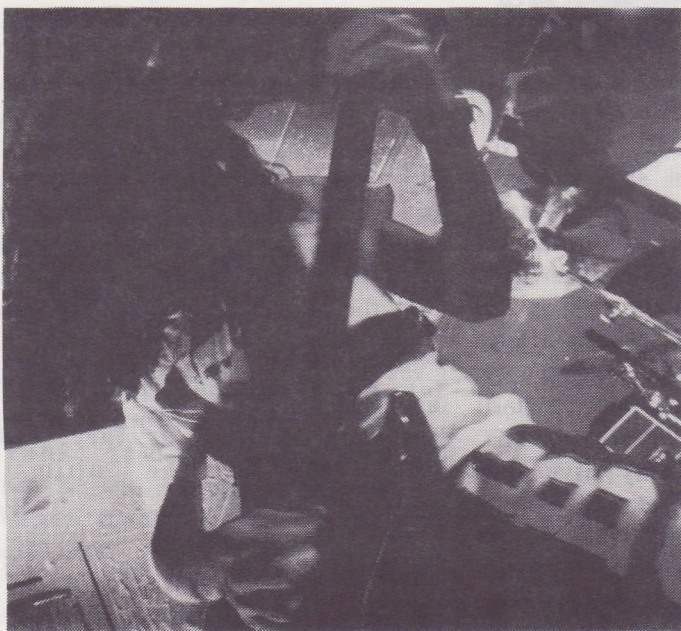
Presently The Wongs have 20 original songs to their name. A single and songs on various compilations have been tossed around, but nothing is carved in stone. Cargo records and Epitaph records have been mentioned to have shown interest in releasing a Wongs album. Look for The Wongs to be touring in late spring to early summer.

The Wongs

Box 65512 Stn. F

Vancouver, British Columbia

V5N 5K5 Canada



photos by: Joel



a new dimension in family fun

BIG DRILL CAR



This conversation took place on February 27, 1991 with Frank Daly of California's Big Drill Car.

So you just finished recording your new album....

Frank: Yeah that's right.

How many songs are on it....

Frank: Ten songs.

All originals....

Frank: No we do one cover on this one.

What song did you cover....

Frank: Freedom of Choice.

By Devo!

Frank: Yeah.

What made you choose to

cover that song and not another....

Frank: It's a good song, and it's kind of relative to the times.

Are you guys still doing all of those cover songs when you play live.... you are going to have that 52nd street album by Billy Joel down pat....

Frank: Yeah we still do a lot of cover songs in our live shows.

When you guys play live you seem to do a lot of cover songs. What's the fascination with doing the cover songs....

Frank: I don't think it's quite a

fascination but I see what you are driving at. There is just a lot of cool songs out there that we find interesting to play.

When you went into the studio this time around was there anything new that you wanted to bring in with you....

Frank: Actually it was more like a retro feel. The last record, the blue record (album type thing), was pretty slick. Almost so slick to the point that we felt that it didn't represent the band too well. So this time around we kind of wanted to get away from that total overall slick sound and go back to that Small Block sound. You know with Small Block we didn't spend a lot of money and we weren't in the studio for a long time and so that the kind of route we wanted to take this time around. We tried to give it a little more of a live sound.

So it's a more down to basics sound....

Frank: Yeah! That was the feel that we were going for.

So there hasn't there been a drastic change in the Big Drill Car sound....

Frank: No. No real big changes. If there was a change I would say that we've gone more rootsy.... it's has more of a rock feel to it.

So you lost some of that edge....

Frank: A little of the pop edge yes. Do you think that that is more of the band's responsibility or the producer's to make sure that sound is the way you want it....

Frank: I think if you don't state it.... if you don't tell the producer what sound you're going for then it tends to be the bands fault. If you tell the producer what kind of sound you are looking for and he gives you a simonized job then its the producer's fault.

But Big Drill Car are still going to be the ultimate emocore band....

Frank: Trying yeah (as he laughs). Is there going to be a lyric sheet this time....

Frank: No. No lyric sheet this time.

What's with the no lyric sheet....

Frank: Ahhh.... I write stupid words. This way I can change the words altogether when we are playing live and no one will know. Has your writing style changed at all? Before you said that you we basically writing about girls and that type of thing....

Frank: Yeah the lyrics have changed somewhat. They (the lyrics) are kind of consistent to what's going on in my life at that time.

You just hate to talk about your lyrics don't you....

Frank: (laughing) Yeah that's about it.

So what's "Swanson" about....

Frank: Swanson...Swanson...that song is about this one day where nothing was going right. Everything was happening at once and I was having a really bad day. Work was going really bad and it just seem to feel like everything was coming down.

With album type thing it seems that you guys couldn't come up with some endings for some of the songs so you just kind of faded them out....

Frank:that just fade out yeah you're right.

What made you do that? Was it that you just couldn't figure out an ending....

Frank: Pretty much that was the way it went. We thought up some tricky endings for some of the other songs and kind of forgot about the rest of the songs. There is not as many fades. That's funny because you are not the first person to bring that up..."Hey what's the deal with the endings?"

Could you figure out some endings for the songs on the new album....

Frank: Yeah... yeah just strum on open E's and A's just rock out.

What made you decide to rerelease Small Block....

Frank: That was actually Cruz records idea. The first time it was

released on Variant records which was pretty much my old roommate and I with some backing. The first time it got out it was released in relatively small quantities. Cruz really liked that record a lot and they felt that if it had better exposure and distribution that it could do better.

Do you think that it has helped the band? For example they may have picked up Small Block instead of the full length album....

Frank: Yeah exactly! Some people have Small Block and don't even release that we have the blue album out.

On "Annie's Needle" in one of the breaks of the solo it sounds like you begin the verse too soon....

Frank: Yeah... that's on both of the releases. The rerelease has been remastered and some of the frequencies have been messed around and what wasn't audible then is now. So what that sound actually is is just background noise. Like at the end of "Mag Wheel" how it has that "aawooaa" well that was just studio noise that was going backwards. Also if you listen close enough you can also hear the click track..., like a dong dong dong.

You guys are going to be sued for backward masking. You guys are going to be charged for killing a couple of stoned deranged delinquents from say Tennessee who killed themselves while listening to Small Block forwards instead of backwards.

Frank: Yeah really! Some guy down there is going to blow himself away while listening to all the minor fuck ups on Small Block.

I heard something about you guys doing a video....

Frank: Yeah a little while ago we finished a video for the the song "In Green Fields" off of the old record (album type thing). I'm not exactly sure what's going to happen with it. Is it out...

Frank: It's done but it isn't in affiliation with Cruz at all. A friend of ours needed a music video

for his portfolio and he asked us if we were interested.

Do You think that anything will happen with it because you already have a new album on the way....

Frank: Yeah exactly. That's why Cruz hasn't really concentrated on it because they are putting their efforts into the new record.

Did you perform live or....

Frank: It was a studio type thing. We are all just standing around in front of a background lip-syncing.

How did you feel about doing that....

Frank: Tired. It took a long time. It took about 12 hours. I forget how many times exactly, but I think we went through the song something like 58 times.

You'll never do that song again...

Frank: We do that song in our live set and it's like "no no no".

Have you guys ever played Europe....

Frank: No we haven't. We are supposed to go this summer.

Do you think it will go off...

Frank: Yeah I hope so. SST has got great distribution through Europe, probably better then they do in the United States...

Better then they do in Canada...

(a conversation ensues about distribution hassles and that sort of thing)

Big Drill Car has been to Canada a couple of times. What do you think about your neighbours to the north...

Frank: I think it's great up there.

Do you find any differences from the states....

Frank: Yeah! I get asked that a lot and every time and for the most part I think Canadians are more conscious about politics, the environment, or ... "ruff ruff" (Frank's dog is barking in the background) "Shut up!". Not to slag the U.S. or the Americans but... yeah.

Just like a Big Drill Car song this interview should just kind of fade out because I can't think of a cool quote to end this on. So just open up on some E's or A's and rock out.

a new dimension in family fun

LATE (real late) NIGHT with.... some guy's tired phsyche

sorry dave you are being replaced tonight. don't worry man, i got the hair. i go to bed real late at night thinking about just about anything. it doesn't matter where the hell i am i still got this thing with thinking about wacked out fucked up things. you do to. i know you do. nothing half way about. no halfway about it 'cause i'm going to hell...that's where i'm gonna go. wanna come. i hear that it's real hot. wanna. you deserve to. don't you. only you know. ah fuck it i'm not gonna go. give me a call when you get there. and don't try to reverse the charges. you know what one of my problems is. just one because my finger is gonna get sore. i keep reading before i go to bed. to help me sleep you know. the problem is that i keep reading Rollins' stuff. hell that boy can fuck you up in your old rem sleep stage. big things happen in a person's life. mother fuckin' big things. along with the few big things comes a whole bunch of little things. those little are ones that stick in your mind. yes your mind. not your head. mind. little things that that person did for you. you can never take those away. they are mine. never. never again. faults. humans have evolved to seek and hunt for faults. not all. most. i do. is it my fault. yes i ask this question. it is. yes. it is too bad that we don't see the good. you gotta take the good with the bad. hey where's the ugly. clint knows. too bad. beer goggles man. thank you lord. beer. kiss me. why. just kiss me. what the hell are you talking about. i like to be kissed when i'm getting fucked. yeah fucked. fucked over that is. people like fuckin other people over. do you. my favourite shirt. t-shirt of course. the t-shirt of my life. my dag nasty florida dan shirt. it rules. i change when i wear that shirt. ten bucks. ten bucks made such an impact on my life. too bad. weird eh. their dead. oh well my my shirt lives on. i'm alive. so fuck 'em. stitches. i'll get em soon. from you. no i don't think so. you do do you. fuck off because you are no noname doc. stitches. what a cool clothing store. two for one. sure gino



whatever. i bought a pair of pants there last week. seriously. well i guess if i bought one then i got two. correct. i wear them when i watch tv. better reception. i don't have cable don't you know. i also wear them for cycling. the car's headlight reflects of my pants. yeah reflects. in the lining it says "best protection in case of a nuclear war". some kind of anti-radiation gear. weird, but true. totally. speaking of radiation. weird eh. it's like that saying "you gotta lose a little before gaining a lot". the question is lose what. scary. why can't modern medicine fix everything. why can't they cut you open and put a cute little band aid on your heart. a band aid. you know the kind that doesn't hurt when you peel it off. hurt. doesn't. why can't amnesia be a fulltime medical practice. imagine. imagine that. imagine that you had all of these problems. all the shit was coming down on you. all that you had to do was forget everything. fuck it all. just do it all over again. new troubles i guess. troubles. troubles never go away. such is life. ah fuck it. fuck it all anyway. just because you pried the window open a bit doesn't

mean that you'll like the air. tonight I saw a man against ACDC. do you know who. no. well the screen went fuzzy. it's back. genesis he says. this mother fucker is in tights, a wrestler i think. he says motely crue is loser #4. you are an asshole in tights. now I'm upset because he is frying Zappa. asshole. Zappa for prez. fuck allroy. 10,000 people are in the audience listening to this jerk. now megadeath, warlock. what will combat records do to this fucker in tights. wilcox talked about a bad apple tonight in my face. he told me to love. so tonight i phone love. no answer. i left a message for love. fuckin' hurts, i'm still waiting for the call back. friend or fuck- not. just buggin out 'cause it has been awhile. i miss that time inbetween awhile. it has been awhile for a shit load of things. shitload. has anyone every really had an actual huge mother fuckin load of shit before. huge. not a toilet full. like a mother fuckin truck load of poo. caacaa. dung. you know- shit. what a fucked up thought. i'm just letting my brain ramble. rambling in your ear is a great pastime of mine. pastime. mine. too bad that my.... my what ahhh it's no use anymore because no one is listening.

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photo by: Joel

Fidelity Jones were interviewed by Stephen Perry on May 15, 1990 after their Toronto show. It took place in their van outside of the Apocalypse club. Since then Tomas has left the band to do his own thing. Andy, Jerry, and Dug tried to work out a band with a new singer, but it did not work out.

Andy and Jerry are still working together, and Dug has gone on his own direction. So affectively Fidelity Jones are no longer, but they are trying to continue in a musical direction.

Introduce yourselves and tell us what you do...

Tomas: My name is Tomas and I play lead vocals and percussion.

Dug: Dug- bass.

Jerry: Jerry- drums. Andy plays the guitar, but he doesn't talk. It's

like the Captain and Teneille, except there's three Tenneille's, and one Captain.

Give us your history, and tell us what bands you were in before Fidelity Jones...

Tomas: Dug and I were in Beefeater.

Andy was in several local groups throughout D.C. in the progressive scene, and Budgie (Jerry's nickname) came out of nowhere.

Dug: I've been in a lot of bands before Beefeater, too. Locally and not.

a new dimension in family fun

Has this had any affect on Fidelity Jones...

Dug: Yeah, Tomas and I, having the Beefeater rep, leads audiences to think that we are going to be a certain kind of sound or something special, when Beefeater is used as advertisement.

Gary: We want something to mosh to.

Dug: Yeah! (laughter)

How long have Fidelity Jones been together for...

Dug: With Andy, since December '88 and before that we had a different line up. Tomas, Jerry, me, and Maria played percussion and background vocals. She is in the Holly Rollers now, playing drums. So this band has been together since December of '88

What's the story behind the name? Did it come from anywhere...

Tomas: It came from out of the sky. It did not?...

Tomas: It came out of the sky like an old satellite.

Does it stand for anything...

Tomas: I don't think so.

What and who are your influences? It doesn't have to be music...Is there anything you would want to pinpoint as an influence...

Dug: Hmmm. It's tough to answer right now for some reason.

Tomas: Well I'll list mine-Grapefruit, Peter Tosh, and Sweet Honey in The Rock. Sweet Honey in The Rock is a vocal group from the D.C. area.

Anyone else...

Dug: Yeah. Led Zepplin and coffee. And uh... What else do I listen to-funkadelic.

In much the same way that Bad Brains remind me of a reggae band for hardcore audiences, you guys remind me a dance band for hardcore audiences. Was that what you had in mind when you started up with Fidelity Jones or was there any kind of original intention...

Tomas: I don't think that there was any kind of strategy when we put together the group to create a certain type of vehicle as

deliberately as that, but at the same time those were definite concerns we wanted to address. It is something that I often think about when people are learning how to physically get into the music without having to circle slam or skank or whatever they call it now. Yeah, the music was definitely formed around that kind of a concept.

Dug: Yeah I guess I was kind of hoping that a dance band type of crowd and a punk type of crowd would all be interested.

Has it planned out at all? Is any of that happening? Like I've heard you guys as being referred to as a World Beat band...

Dug: My observation of crowds, at least on this tour, is that...uh I'm using age as a reference, but not in a derogatory way, it's just an observation. The younger more hardcore oriented crowd will watch us, you know maybe skank, if we're playing kind of fast, watch us a bit more and then split. Other folks, often folks who just happen to be around not intending to be at the show and see Fidelity Jones... just hangin' out, they tend to like us more.

Is there a common or underlying theme to any of your stuff? Musically... Lyrically...

Jerry: Musically, I don't think so. We just play the music we like... and lyrically you would have to ask Tomas because he writes all the lyrics.

Tomas: Yeah, Lyrically I try to change consciousness, like try to break people out of the following of routines and the rigour of everyday life and try to stir people to a logical, less self destructive less self defeatist....

Jerry: Single handedly.

Tomas: You put big words down like that and it doesn't sound good anymore, but that's my intention. Is to get people out of their routine and mentally stimulate them.

Is there much politics... I mean you mention the right to life thing. Is that a band

thing....

Tomas: I wasn't talking about abortions and the lyrics, and the lyrics are pretty much all my own.

Jerry: I don't think it's a band thing. We are all different. Musically our influences are different. We have different opinions.

What is going on in D.C. right now....

Jerry: A lot of murders.

Tomas: I think some Japanese dignitaries are meeting. I don't know anything about the scene.

I've heard people talk about the politics and how that's influential on the scene. I'm just wondering if that has anything to do with you guys, influence wise...

Tomas: Well definitely in close to proximity to it, but at the same time, people there are really ignorant as to the actual workings of politics and...

Jerry: I think it's a personal thing, because the way things are in D.C. affect how you act and part of action is music or whatever you do, you know. Life there definitely affects this band because it's pretty... I don't know... there's a lot of fucked up things going on there.

Dug: They can make you kind of close knit sometimes.

I've never been there, so I've never....

Jerry: I mean if you watch the news, all that is reported is murders on every street, you know crack and this and that, but it's not that only bad people live there. It's not like if you're walking around there are gun fights on every corner and stuff like that, but there are people killing eachother.

Dug: The summer is coming and you know the hotter it gets the more tensions rise. D.C. is funny. Sometimes I feel like there's not too much like the real personal contact between people. Like people that I see around or people that I am acquainted with through shows or whatever. I don't know this is just an idea. I could be completely off, but a lot of people who live in D.C. are there because of some

government function or something like that. They're not really there because they grew up there and like it. They're there because they sort of have to be there for a little while on account of their job and there is a certain mood of transience-distance that somehow I see filtering down to people that I see around at shows and stuff like that.

Jerry: It's not the kind of place where people move there for families to live generation after generation. I mean it does happen, but that whole government coming in and out does sort of unsettle things. It's a crazy city because a lot of people that go to D.C. see the monument section of it. I was talking to some guy we met here in Canada, who had been to D.C. and all he remembered was.... he had been there when he was a kid. He thought that everybody in D.C. lived in these giant white houses with pillars in front of them and all these statues everywhere because that's all he saw. Right near the Capital buildings are these total ghettos. These slums. There is actually this photo, where this guy took a picture of these ghettos and above them you see the Capital buildings.

There seems to be a spirit in your music. You guys seem to play with a real passion. That's the way I would describe it- playing with passion. How do you view your band...

Tomas: I view it as....

I'm wondering what you guys think of your band....

Tomas:...oh I think it's a good question. I agree that people need to make an effort to keep people informed whereas some people might read into your actions, like a commercial endeavour, but I think that it's a vehicle for a certain emotion.

Are you guys in agreement...

Dug: Yeah, pretty much a vehicle for passion. Pretty direct self expression.

Is passion something that you guys are trying to inspire in people...

Dug: Sure! That's definitely one of the things.

Tomas: That's what I was saying when I said before is that what I try to do with the music is try to get people to address their souls because in this world the way the world is running now that becomes so insignificant, and so passe. Right now it's cool to be successful, effective and obedient, but the real human traits are buried. Trying to get people to be true with themselves, honest, and look at themselves in a good way. That's what we're saying here too, that yeah it is good to bring the human characteristics back to the surface and passion is definitely one of the things that makes a human being.



We hear a lot about this war on drugs? What do you guys think about it...

Tomas: The war on drugs is the same thing that keeps people walking in circles, as everything else- building more jails and the war on drugs and more jobs and more this and that. People are always worried about....it's like that mythology with disease and cures that people are always worried about some little pain here and there and the only thing that is going to get rid of it is by going to the root. You got to get under the skin and get to the thing that is

causing people to be self destructive. If you want to fight the war on drugs you've got to take injustice away. You've got to take inequality away because people take drugs in a sick society. If I take away the drugs, You're not going to cure society. You're not going to make a community out of it. You're going to make less of a community. It's like taking a pedophile away from a school yard or something like that. You're not going to cure the pedophile. That's not a good example. Let me.... No I'm not going to use that example because that's not the point. (ed. note: in a stuffy voice) As a matter of fact, I insist that you delete it here and now. No, but I'm just

saying that you're not going to cure something by taking away the tools for it. You have to cure it with the desire for the tools, in the first place. It's a ridiculous thing to pursue. It's like saying we're going to cure the ecology thing by fixing the emission standards. You're not going to cure the ecology until you get rid of the machines that are stinking up the ecology, you know.

The interview ended there because the club was closing down and the band had to bring their stuff up before the doors were locked.

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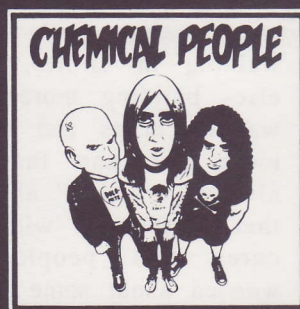
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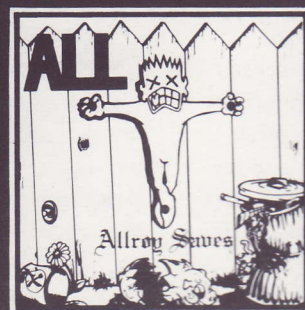
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